1: Lowie E-5 (1926) 1939 NT20 Washo NT20

FIRE AND FOOD PREPARATION

372 When Bill was a small boy, more than fifty years ago (Bill *loq.* 1926), he was taken over the mountains by his father, who made fire with a drill (wa'eu peti"li). The shaft was about twenty inches long, the hearth pitted, and sage-
[314] brush bark in the pits served as tinder. On another occasion Bill said that the
[415] point was tipped with pine gum. The fire-making implements were carried in
[411] the deerskin quiver for the bow and arrows. Henry Ridley (Glenbrook, Nev.) said he could drill fire, using a rosebush shaft tipped with sagebrush and a hearth of cedarwood, with cedar (?) bark for tinder.

252 A stone mortar, hollowed in the middle, was used with a basketry hopper.
415 But there were also flat stone metates and mullers for grinding. Pine nuts were
412 both pounded and ground.

WEAPONS

411 Bow (ba"lohot) and arrow (mokhi'tsat) were the principal weapons. The wood
[824] for bows was that of a cedar-like tree from the California side. According to one informant, the arrows were painted with a green pigment obtained from a grass. The points were flint, the shaft made from a bush growing along streams.
[237] A poison (muca"gau nu"ei) was taken from a rattlesnake killed for the purpose, the substance being mixed with pitch, then put on the top of the arrow point. Shot half an inch into the body, this poison quickly killed.
[237] The bowstring was of deer sinew. Jack illustrated the release as being with the finger on the right side of the arrow, the thumb on the other.

DWELLINGS

342 The huts recalled by Jack were conical structures with a smoke hole, the door being possibly three feet high and covered with an old rabbitskin blanket.

BASKETRY

285 Mr. E. W. Gifford learned from Lucy Farmer, the Washo wife of a Southern
[314] Maidu at Colfax, that only piñon-pine pitch was satisfactory for pitching water baskets; digger- and yellow-pine pitch will not do. She also said that Washo and "Paiute" water baskets differed, one being pointed, the other flat-bottomed.

Spotted George is the only man who ever made a basket.

DRESS AND ADORNMENT

302 Unlike other tribes, the Washo did not put red paint on their hair, but both
[291] sexes decorated the face for a dance (Bill). Women tied their hair in the back,
[283] but wore no headgear. The men, such as Dave's father-in-law, wore a netted cap made of string derived from some reed.

Men made moccasins for themselves as well as for their wives. When Bill
291 was growing to be a man he wore moccasins of a Sunday (*sic*), sometimes
[462] pretty beaded ones. A moccasin consisted of a sole and an upper, both of buckskin, but the former from the tough part round the deer's neck. However, the

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

boulder serves as a mortar (lam), upon which foods are ground with rough cobble stone pestles (bi'tsik). Such a mortar is shown in plate III, fig. 2, while three typical pestles are shown in plate IV, figs. 1-3. No basketry or other retainer is used as a hopper with this mortar, but a special brush, such as that shown in plate V, fig. 2, is employed to brush the meal back within the area in which the grinding is being done.

This meal brush (kŭmbĕ'it) is made by placing the flattened leaves of the soap root one upon another so that the natural curvature of the bottom of the leaf forms, with its stiff fibers, a claw-like brush especially adapted to gathering in the meal which has scattered. It is also used as a hair brush. These leaves are obtained largely by trade from the Miwok, as the plant does not grow on the eastern slope of the Sierra. With the constant wear of the grinding in one spot a cup, often six inches in diameter and as many in depth, is worn in the boulder. Frequently the top of such a boulder is used by several women at once. Thus it is not uncommon to find as many as a dozen such cups on the top of a single boulder. The mortar here shown is not quite typical in that it has a considerable area hollowed out about the cupping. Usually the surface of the boulder is flat except for the pits themselves.

The pestles, as a rule, show no special shaping. Any well worn cobble stone, usually of granite and of a convenient shape and size, like those shown in plate IV, figs. 1-3, is chosen and used directly. Sometimes such a stone may have its edges pecked off to give it a more desirable form, as in the case of the pestle shown in fig. 2, but usually this is not necessary.

Another type of pestle is the rather carefully worked, cylindrical implement, regularly used as a muller. When employed as a pestle, it is used with a small portable stone mortar for grinding medicines and certain foods. Such an implement is shown in plate IV, fig. 4.

Perhaps the most delicate stone implement is the obsidian or flint arrow-head. This is quite carefully chipped and is attached to the foreshaft of the arrow by means of a sinew binding. Four such arrows with heads are shown in plate VI, figs. 3-6.[1] [2]

[1] [see cat. 116, p. 37 -- An.]

[2] [see cat. 116, p. 39 -- An.]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

BASKETRY.

285 ●

The Washo are quite justly renowned as makers of fine, coiled basketry. Certain of the Washo women make very smooth and excellent baskets and employ a great variety of designs. In many [171] respects the basketry of the Washo closely resembles that of the Miwok to the west. Particularly is this the case with the coiled basketry. The twined basketry, on the other hand, resembles that [482] of the Pavioso, especially the diagonal-twined cooking basket (plate VII, fig. 2),[1] the two types of burden basket (plate XIII, figs. 3-6),[2] and the two types of winnowing basket (plate XI,[3] and plate XII,[4] figs. 1 and 2).

MATERIALS.

285 824

The principal materials used by the Washo in basketry are derived from the willow, *Salix*, which yields both unpeeled and peeled rods. These form the only foundation materials in coiling and the hard elements in twining. The inner bark of the willow furnishes the white sewing and twining elements and, when discolored in the sun, also a brown element.

The only other basketry materials used by the Washo are the root of the bracken, *Pteridium aquilinum*, which provides a black element, and the redbud, *Cercis occidentalis*, the bark of which furnishes a red element. This is obtained from the Miwok to the [439] west as it is not an indigenous shrub to the Washo country, and [137] is therefore sparingly used.

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The following tabulation gives the Washo names of these various materials:

Willow	hi'mû
Unpeeled rods	mi'mû
Peeled rods	agaiye'we
Peeled rods coiled for storage	pelesû'sûyewe
Brown sewing element	himû toto'coñi (literally, "willow sunburned"), also podocoñé'we, and poto'soñ

[1] [see cat. #6, p. 41--An.]
[2] [see cat. #6, p. 53-- An.]
[3] [see cat. 116, p. 49-- An.]
[4] [see cat. 116, P. 51--

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

White sewing element	ta'bak
Bracken root	mecawé'gacl, mecewé'gasi
Redbud bark	dôbi'mûs takpasa (literally "Miwok Indians sent"), or ltpasa'

TECHNICS.

285 Five technics are employed by the Washo. Two of these are plain and diagonal twining, and two are coiled technics; the three-rod foundation, and the single-rod foundation. The three-rod foundation coiling is called helme de mi'mû or tsiñam ce'mû by the Washo, while the single-rod foundation coiling is called baiyûta'ti. No names for the two twined technics were obtainable from the several informants consulted. Examples of these technics are shown as follows: plate XII, figs. 1 and 2 show plain-twined baskets, and plate VII, fig. 2 shows a diagonal-twined basket. The three-rod foundation is found in figure 1 of plate VII, and in plates VIII[2] and IX,[3] while single-rod coiling is represented in plate X. An interesting[4] feature of the last named technic is that many of these baskets are made with the pliable elements carefully spaced so as to form exact and symmetrically placed, radiating lines extending from the starting point of the basket. This leaves exposed [531] a large part of the foundation material but produces a rather pleasing effect in which the lines of sewing elements become ornamental. Such baskets are shown in figs. 3 and 6 of this plate. The fifth technic is three-strand twining, which is used only to reinforce the points of burden baskets, and in starting knots for the twined cooking baskets. As the outer surface of a basket is viewed, all twining progresses in a clockwise direction, while the reverse is the case with coiling.

Border Finishes.

About the opening of the burden basket is bound a hoop and about half way down its inner surface is attached a second hoop

[2] [see cat. 116, p. 43 - - Am.]. [3] [see cat. 116, p. 47. Am.]
[2] [see cat. 116, p. 45 - - Am.]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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to give further rigidity to the basket. Both these hoops are fastened by a simple whipping or over and over sewing with ordinary pliable elements. A similar binding hoop is sewed about the edge of the winnowing basket of both types, seen in plates XI and XII, and about the seed beater, seen in plate XIII, fig. 2. Also a hoop is used in finishing the large diagonal-twined cooking basket (plate VII, fig. 2), but here the binding is so closely placed as to completely cover the hoop.

In twined baskets, wherever the rigid elements end and a finish is necessary, these are turned over and woven together in the manner shown in fig. 1. Over this the hoop is bound as above described.

1.

Many coiled baskets have no special finish about their edges. Some, however, are bound by a simple whipping with a single strand of the pliable element passing around the upper rod of the topmost coil. Of the bound baskets available for comparison, all those of single-rod foundation have the binding passing over the space of only one regular stitch. Of three-rod foundation baskets this binding element passes over either four or six of the regular stitches. This binding, especially where long stitches are taken, produces the effect of a rim of twisted cordage, as may be seen in plate VII, fig. 1. The baskets available also show that this binding, as the observer looks at the opening of the basket and follows the coiling in a contra-clockwise direction, runs from the inner to the outer surface of the basket. One instance only was encountered in which the reverse was the case.

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

285 The other border finish on coiled baskets has been found only on those of three-rod foundation and is in effect the above mentioned finish running in both directions so as to cross, and produce much the same appearance as the "herring bone" border found in the basketry of some tribes. Such a border is shown in plate IX, fig. 7.

FORMS.

285 192 Washo basketry shows a relatively wide range of forms, each with its specific native name. The following tabulation records these forms and the native terms for each and shows the differentiations made by the Washo in the various classes, as for instance in the burden basket, where a difference in technic or in fineness of weave and the resultant difference in use in each case calls for a special name.

Basket	tsiña'm
[482] Burden baskets	
Coarsely woven, plain-twined technic	mama'i
Plate XIII, fig. 6.	
Coarsely woven, diagonal-twined technic	tatūba'būli
Plate XIII, figs. 4 and 5.	
Small basket, same as above	mamaiña'mi
Closely woven, diagonal-twined technic	mugi'wut
Plate XIII, fig. 3.	
Coarsely woven, unpeeled material, plain-twined technic	
Plate XIII, fig. 1.	ītma'gū, darū tso'hoi
[412] Seed beater, Plate XIII, fig. 2.	tapūli tugē'būl
Handle of seed beater	ta'pūl
Body of seed beater	tugē'būl acū
Winnowing basket	
Coarsely woven	tugē'būl
Plate XII, figs. 1 and 2.	
Finely woven	mūda'l
Plate XI.	
[352] Cradle, Plate XII, fig. 3.	pi'kūs
Fish basket	metsayē'ūl

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

Mush cooking basket in diagonal-twined technic, cylindrical kūya'nda
Plate VII, fig. 2.

Small coiled basket of any form used for serving food tsiña'm
Plate VIII, figs. 2-5; plate IX.

Coiled basket of truncated cone form gi'ûleû
Plate VII, fig. 1; plate VIII.

Very small basket of truncated cone form, used as a cup and for serving food i't mahadas
Plate VIII, fig. 1.

Canoe-form or elliptical basket taiyûta'ti
(said to be a new form)
Plate X, figs. 1 and 4.

Small coiled basket with strongly curved sides and small opening tsiñam degīkûp*, dēûleli'we
Plate IX, fig. 3.

Burden baskets are, as a rule, very sharply conical. It is unusual to see one with even slightly rounded sides such as that shown in figure 4 of plate XIII. All are strengthened at the point of the cone by a few extra courses of three-strand twining. These baskets are used very roughly and the point soon wears through. It is then reinforced by a rawhide or buckskin patch as is shown in figures 3, 4, and 6 of the same plate.

The cradle is of the usual Great Basin type with detachable woven sun shade bearing a design indicative of the sex of its occupant. The one shown in plate XII, fig. 3, is a girl's cradle. The design usually employed on a boy's cradle is a series of diagonal parallel lines as shown in text figure 4.

DESIGNS.

The limited time available did not permit a careful study of Washo basketry designs which, in general, are fairly elaborate, as will be seen by referring to plates VII-XI. Much more elementary designs appear in the older baskets, indicating, as is borne out

*degīkûp signifies "curved in at the top."

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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by the information obtained from the Washo, that many of these elaborate designs are copied from the basketry of other tribes or from trade objects and are used in these baskets to make them more saleable. The following limited number of design names were obtained.

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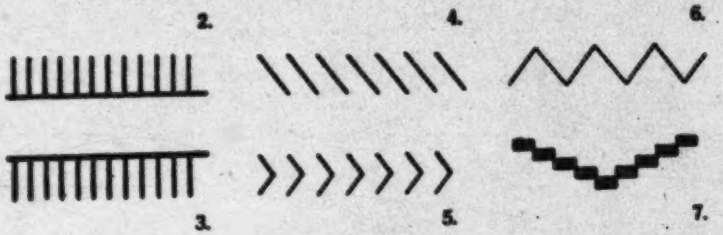
Any horizontal straight line such as the plain band of design running about a basket, any streak of color, or any line or band running around an object, such as a hat band, a rope around a tree, or the like, is called dogo'yaû gi"gal, literally "straight line horizontal." See plate X, figs. 6 and 7.



Any short vertical line extending upward from a design or from another line, as in fig. 2, is called dogo'yaû eliwe, literally "straight line up."

Any short, vertical line extending downward from another design, as in fig. 3, is called dogo'yaû eti, literally "straight line down."

A series of short slanting straight lines, as in fig. 4, is called tegûbile'cûwe, which signifies "twisted on", and is derived from tegû'bila, "crooked, bent over, or twisted", and e'cûwe, "on".

A design such as is shown in fig. 5 is called tatsi'tac, signifying "corners." From tatsi'lgac, "a corner".

Any zigzag design, whether a simple zigzag, as in fig. 6, or a more complex one, as in fig. 7, is called tegûkû'ikûl, translated "zigzag" and said to be derived from tegû'bila, signifying "crooked, bent over, or twisted".

Practically any triangular design is referred to as "arrow-head", (matca'tl). The arrow-head design may be combined into a number of different, more complex figures. The simplest form of arrow-

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE VII.

BASKETS.

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Figure 1. Large basket of three-rod foundation. Catalog number 18303. Diameter 22 inches (56 cm.).

Figure 2. Large cooking basket of diagonal-twined technic. Catalog number 18325. Diameter 20.5 inches (52 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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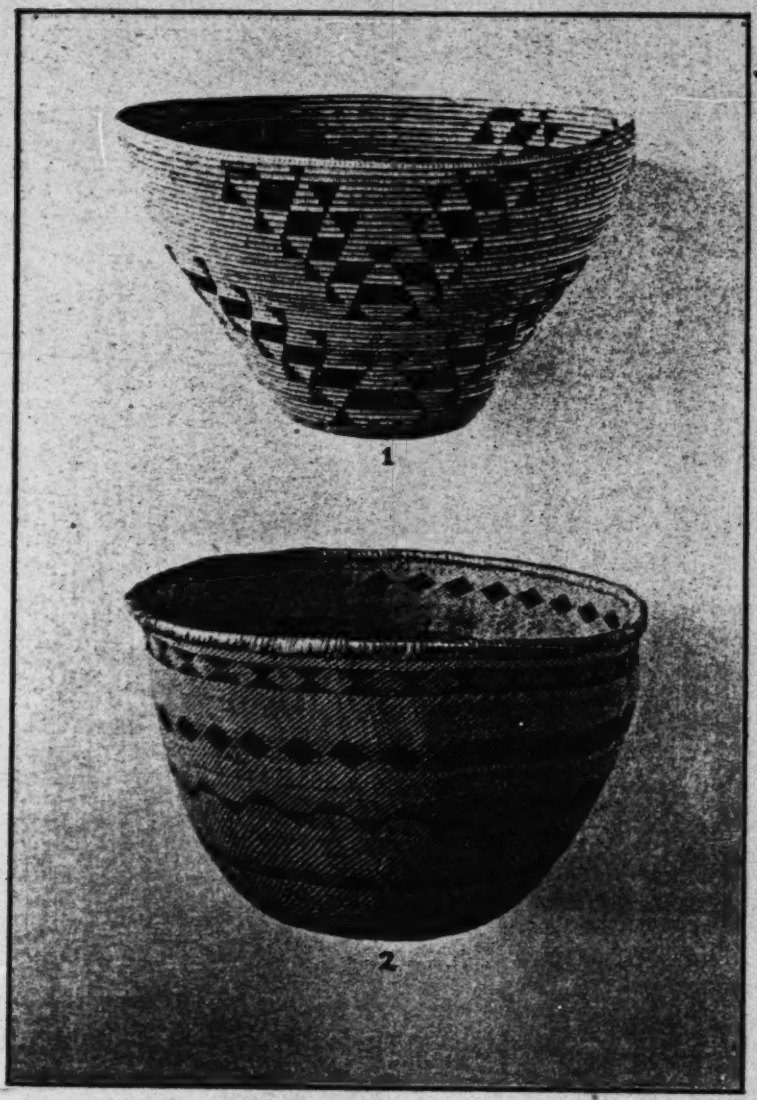

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[P. 41]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE VIII.

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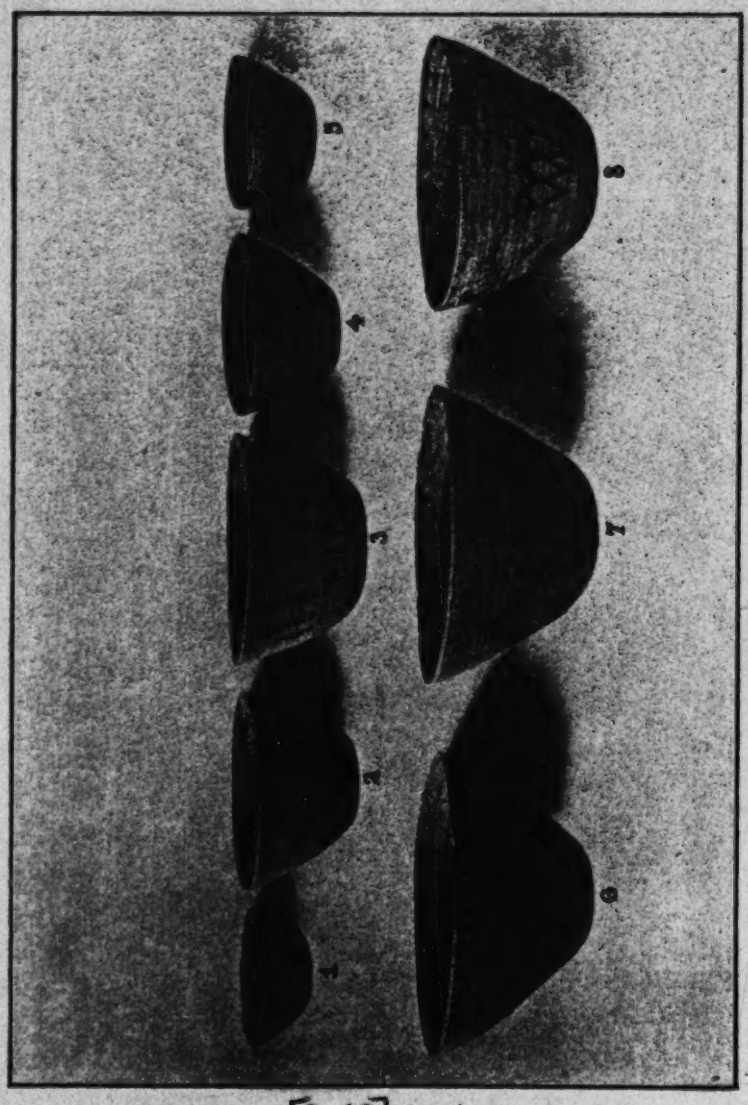
OLD COILED BASKETS USED FOR COOKING AND SERVING FOOD.

Figure 1. Catalog number 18337. Diameter 10.2 inches (25.5 cm.).
Figure 2. Catalog number 18331. Diameter 14.6 inches (37 cm.).
Figure 3. Catalog number 18329. Diameter 17.2 inches (43.5 cm.).
Figure 4. Catalog number 18330. Diameter 13.4 inches (34 cm.).
Figure 5. Catalog number 18334. Diameter 11 inches (28 cm.).
Figure 6. Catalog number 18327. Diameter 20.8 inches (53 cm.).
Figure 7. Catalog number 18324. Diameter 21.5 inches (54.5 cm.).
Figure 8. Catalog number 18326. Diameter 19.5 inches (49.5 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20



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BULL. PUBL. MUS. MILW.

[P. 43]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE IX.

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NEW BASKETS OF THREE-ROD FOUNDATION SHOWING VARIOUS DESIGNS, SOME OF WHICH ARE MODERN.

Figure 1. Catalog number 18350. Diameter 7.2 inches (18.3 cm.).
Figure 2. Catalog number 18348. Diameter 7.8 inches (20 cm.).
Figure 3. Catalog number 18353. Diameter 7.8 inches (20 cm.).
Figure 4. Catalog number 18349. Diameter 8.3 inches (21.2 cm.).
Figure 5. Catalog number 18340. Diameter 12.4 inches (31.5 cm.).
Figure 6. Catalog number 18342. Diameter 9.3 inches (23.5 cm.).
Figure 7. Catalog number 18344. Diameter 9.1 inches (23 cm.).
Figure 8. Catalog number 18341. Diameter 11.2 inches (29.5 cm.).
Figure 9. Catalog number 18347. Diameter 9.2 inches (23.3 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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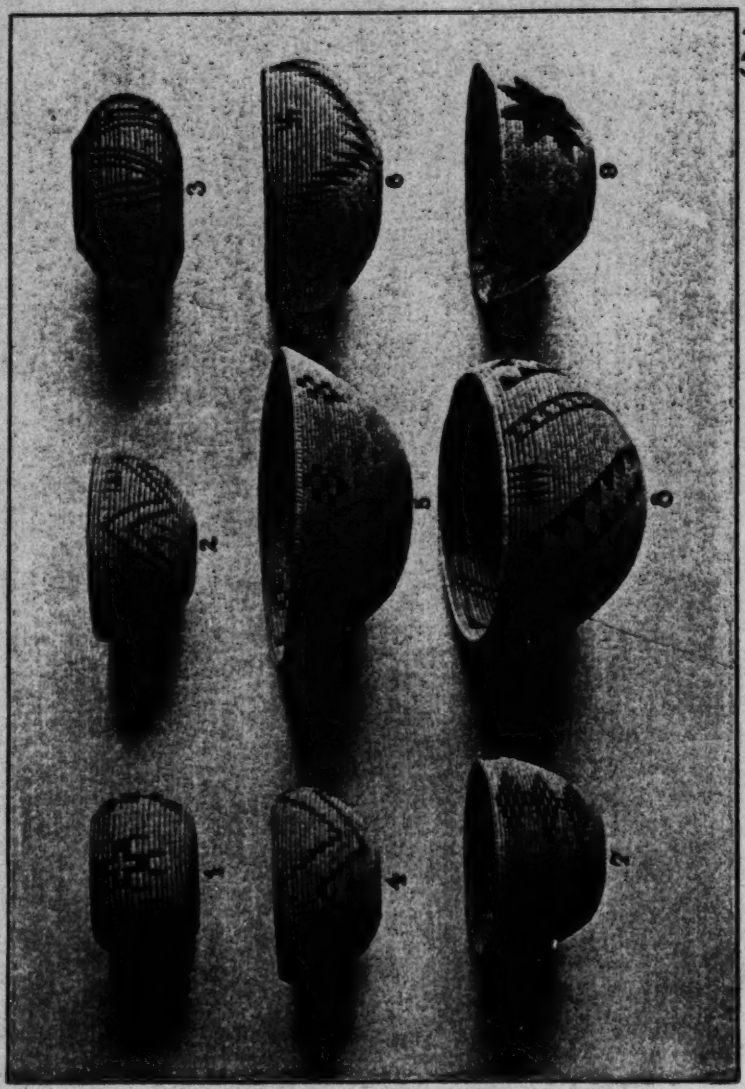

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BULL. FUEL. MUS., MILW.

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE X.

NEW BASKETS OF SINGLE-ROD FOUNDATION.

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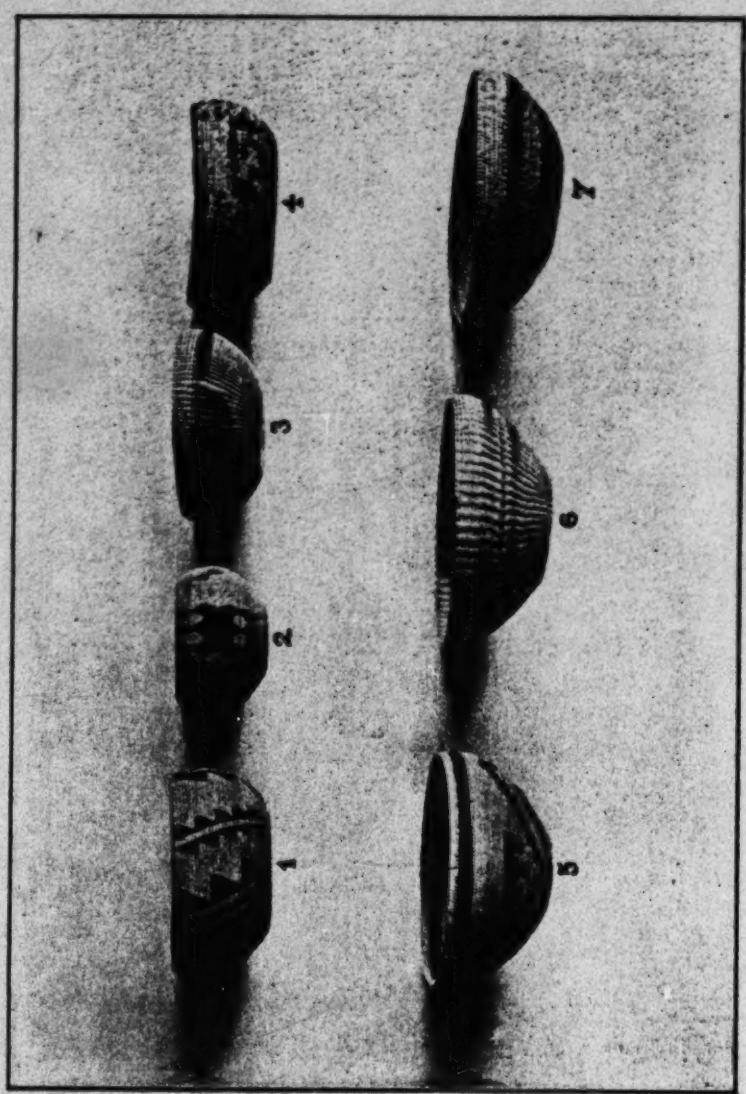
Figure 1. Catalog number 18345. Diameter 8.9 inches (22.5 cm.).
Figure 2. Catalog number 18352. Diameter 6.3 inches (16 cm.).
Figure 3. Catalog number 18357. Diameter 7.5 inches (19 cm.).
Figure 4. Catalog number 18346. Diameter 8.1 inches (20.7 cm.).
Figure 5. Catalog number 18355. Diameter 9.3 inches (23.5 cm.).
Figure 6. Catalog number 18356. Diameter 10.2 inches (26 cm.).
Figure 7. Catalog number 18343. Diameter 10.1 inches (25.7 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20



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2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE XI.

FINELY WOVEN WINNOWING BASKETS.

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Figure 1. Catalog number 18305. Length 19.3 inches (49 cm.).
Figure 2. Catalog number 18304. Length 22.3 inches (56.5 cm.).
Figure 3. Catalog number 18306. Length 19.8 inches (50.5 cm.).
Figure 4. Catalog number 18313. Length 19.3 inches (49 cm.).
Figure 5. Catalog number 18312. Length 18.7 inches (47.5 cm.).
Figure 6. Catalog number 18309. Length 20.1 inches (51 cm.).

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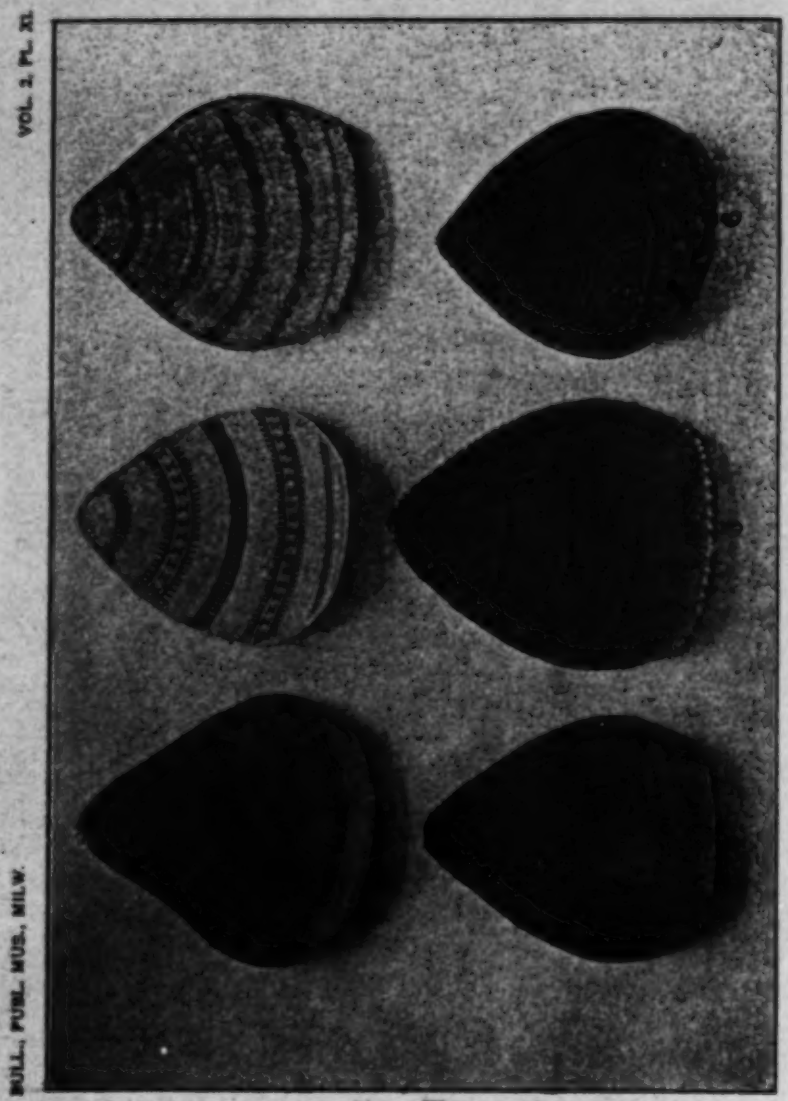

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[P.49]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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EXPLANATION OF PLATE XII.

Figures 1 and 2. Coarsely woven open work winnowing baskets. Catalog numbers 18315 and 18314. Lengths 19 inches (48 cm.) and 22.6 inches (69 cm.), respectively.

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Figure 3. Cradle basket. Catalog number 18302. Length 38.8 inches (99 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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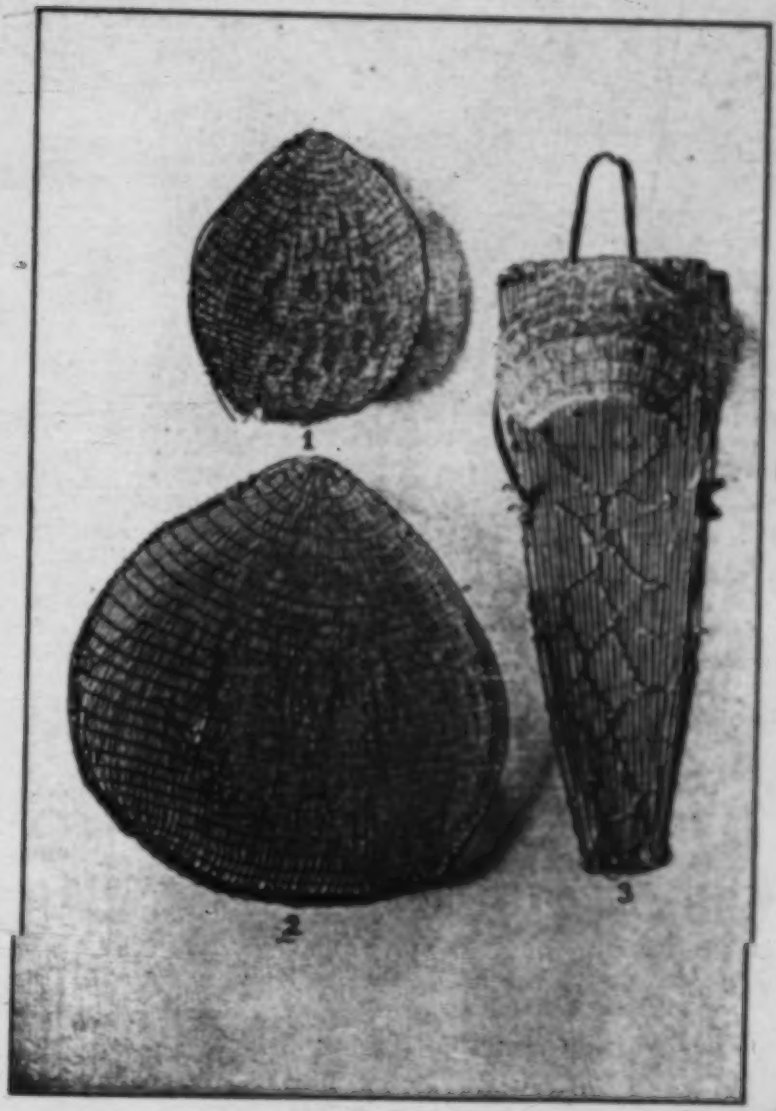

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[P. 51]

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

EXPLANATION OF PLATE XIII.

HARVESTING BASKETS

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Figure 1. Coarsely woven burden basket used especially for gathering pine cones. Catalog number 18323. Length 16.5 inches (42 cm.).

[412]

Figure 2. Seed beater. Catalog number 18316. Length 20.8 inches (53 cm.).

Figure 3. Finely woven diagonal-twined burden basket. Catalog number 18321. Length 19.1 inches (48.5 cm.).

Figures 4 and 5. Coarsely woven diagonal-twined burden baskets. Catalog numbers 18319 and 18320. Lengths 21.4 inches (54.5 cm.) and 18.7 inches (47.5 cm.), respectively.

Figure 6. Coarsely woven plain-twined burden basket. Catalog number 18318. Length 26.2 inches (66.5 cm.).

2: Barrett E-5 (no date) 1917 NT20 Washo NT20

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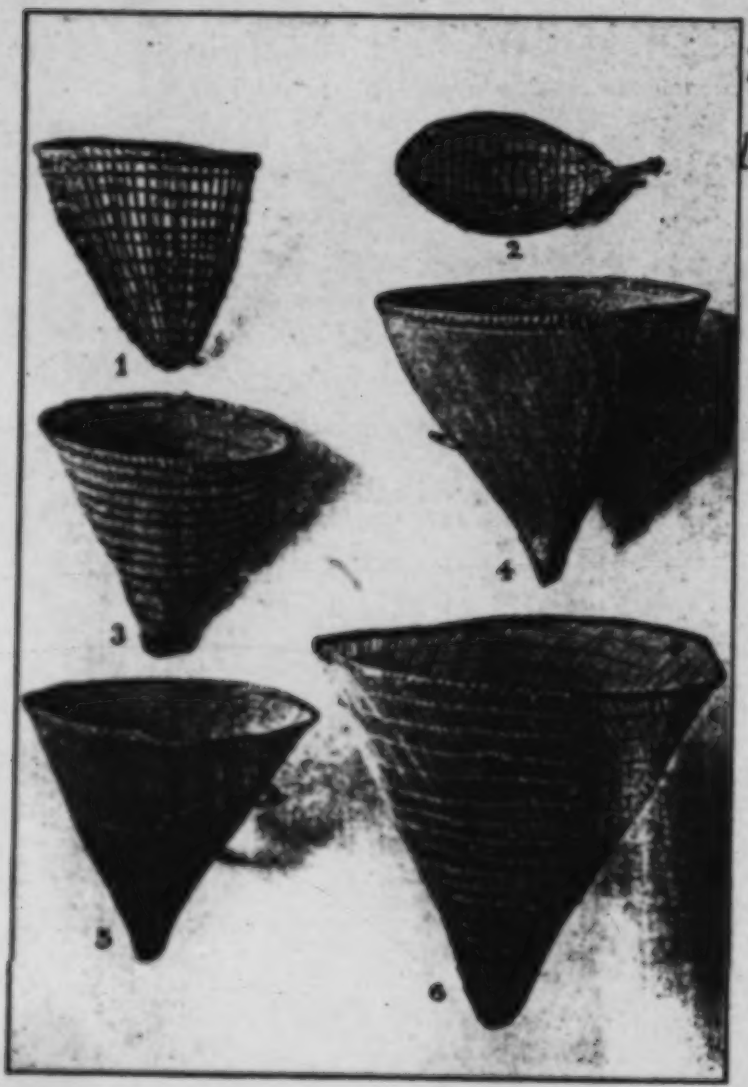
[412]



[P. 53]

[P. 396, B]

881 178 and was obviously unimpressed. The crowd gathered slowly and gradually began to dance. He makes no mention of either the wand or the ash-dusting ritual, nor does he give us details of the feast. The bath was given from a tin can, and he does not report a basket's being thrown (Lowie 1939, pp. 305-306).

One suspects that dances held today are somewhat more elaborate than those of three or four decades ago, possibly as a response to increasing awareness [535] and pride in the fact of Indianness. Certainly every girl expects to have her dance, just as a debutante expects to have a coming-out party. When death in the family made it inadvisable to hold a dance on a girl's first menstrual period, everyone agreed that it was indeed a shame. The girl went through her four-day fast and a small party was held for her when her second period occurred. One informant insisted that [841] in the "old days" a dance was always held on the occasion of a girl's second period but that this had long since been abandoned (Cartwright, 1952, confirms).

881 178 The basket plays an important part in the ceremony and it would be considered improper if there were no basket to be thrown to the crowd. It is best if the ● 285 basket is well made and can actually hold the ceremonial bath water. If such a basket cannot be obtained, and they are growing rarer as the older basket makers die, the bath is poured from a bucket, but a less fancy basket is still thrown to the crowd. The bath and dusting are now given to the girl while clad in her slip, [177] in deference to white notions of modesty which are [302] strictly observed by the Washo. The painting is carried out only if native pigment is available. The wand is left unpainted unless native pigments are available.

881 178 The ritual of seizing and hiding the wand is carried out perfunctorily. During a recent dance the girl's uncle took the wand but simply carried it to the grandmother's house, intending to take it to the mountains later. However, the stick remained with the grandmother, who was somewhat concerned about it. It was kept in an upright position, and she constantly reminded the man that he should take it. He regularly promised that he would, the next time he came to visit, but just as regularly forgot it. It may well be that as an adult and an important peyote chief, he was reluctant to carry out what he considered an old Indian superstition.

881 177 178 There is no indication now that the girls' puberty dance is dying out among the Washo. It may well be changing in form and developing into more of a party. As the number of persons who know white dances increases, [535] these may replace Indian dances. There is some suggestion of this in other ceremonial activities. And of course the fact that future generations of Washo girls will attend integrated Nevada public schools and [871] associate with white students with different aspirations for approaching adulthood may have important effects on the future of the girls' dance.

881 262 178 574 Pine-nut flour seems to have taken on an important symbolic role in latter-day dances. We see no mention of this food in 1919 or 1936. Today it might be considered proper to delay holding a dance if it was not possible to get enough pine-nut flour to feed the crowd.

PUBERTY: BOYS
(2375-2386, 389-374)

881 The approaching maturity of a boy cannot be measured in dramatic physiological terms, and puberty is considered to occur about when a boy's voice changes.

5:Kroeber E-5 (no date) 1925 NT20 Washo NT20

CULTURE.

The customs of the Washo will undoubtedly prove interesting once they are known. Their habitat on the flank of the Sierra Nevada must have made them in the main Californians. But being over the crest of the range, they must have had something of an eastern outlook, and their associations with the Northern Paiute, who maintained direct affiliations with the tribes in the Rocky Mountains, and were apparently subject to at least some indirect influences from the Plains, can hardly but have given the civilization of the Washo some un-Californian color.

BASKETRY.

Their basketry, which is deservedly noted for excellent finish and refinement of decorative treatment, is of the central Californian order, with coiling predominating in fine ware (Pl. 55, *f*), whereas the adjacent Shoshoneans, like most of those of the Great Basin, incline to plain and diagonal twining. The nearest analogues are in Miwok work. Both single and triple rod foundations are employed. The shapes are simple; the designs are characterized by a lack of bulk that is typical also of Miwok patterns, as well as by a delicacy and slenderness of motive to which the Miwok do not attain. The direction of the coil is from left to right, as among the Miwok and Maidu; the edge has the herringbone finish of diagonally crossed sewing, where most California tribes, except sometimes the Miwok, simply wrap the last coil.

A twined and pitched water jar is no doubt due to Shoshonean influence. The conical carrying basket is either of plain-twined wide-spaced openwork of peeled stems, as in northwestern California, or unpeeled like the wood-carrying basket of the Pomo, or diagonally twined in openwork, or closely with a pattern. The nearer Californian tribes use chiefly a narrow mesh filled in by smearing over. Oval and triangular trays, elliptical seed beaters, and the like were of the types common to all the Sierra tribes and the nearer Shoshoneans; with the weave in plain or diagonal twining. The latter technique is in use also for cooking baskets. Three-strand twining is employed for starts and reenforcements.

The almost universal basket material is willow, with fern root (*Pteridium aquilinum*) for the black of patterns, and redbud (*Cercis occidentalis*) for red. The latter material was also used for warp and coiling foundation. It is said to have been imported from west of the Sierras.

Cradles are of the hooded basketry type described among the Yokuts. A band of diagonal bars or crosses—diagonals in two direc-

[This plate has not been processed--Analyst]

5:Kroeber E-5 (no date)1925 NT20 Washo NT20

tions—is put on a boy's cradle, of rhombuses on a girl's. Occasionally the cradle and hood are covered with buckskin, as in the eastern Great Basin.

DRESS AND IMPLEMENTS.

Sinew-sewed deerskin clothes for women are mentioned, but may possibly have had the same recent and eastern source as the small sweat lodge. Their description as consisting of a separate waist and skirt sounds rather unaboriginal.

Rabbits were taken in nets of a 3-inch mesh, 1½ or 2 feet wide, and as much as 300 feet in length. These were hung loosely on stakes or bushes. Sometimes two were set at an angle. When the animals were driven, they became entangled in the sagging net, and had their temples crushed by hunters that sprang out from concealment. All hunts organized on a large scale were under the direction of the chief of the rabbit hunt, *pelew-lewe-tiyeli*, whose position was hereditary.

The bow was sinew backed and had recurved ends. The arrow was foreshafted, the quiver of deerskin had the hair side turned in. This indicates the usual north and central Californian type of weapon.

Piñon nuts, *tagum*, usually ground and boiled, were a commoner food of the Washo than acorns, *malil*, although these could also be gathered in some tracts and were obtained by trade from the west. The mortar was a hole in a bowlder, used without basketry hopper; the pestle usually an unshaped cobble. The metate was called *demge*. The mush-stirring paddle was called *k'a'as;* the looped stick which was used for the same purpose Yokuts-fashion, *beleyu*.

BUILDINGS.

The house was of poles joined in an oval dome, thatched with mats of tule, much as among the adjacent Northern Paiute. In the mountains leaves or bark were used for covering. The winter house was a cone of slabs of bark, about 8 feet high in the middle and 12 feet in length, with a projecting entrance. It must have been very similar to the Maidu *kŭbo*.

The Plains Indian type of sweat lodge, a pole frame temporarily covered with skins or mats, just large enough to sit in, and heated by steam, was used instead of the earth-covered Californian sweat house, it is said. This form is likely to be a recent one, introduced with the horse, or possibly a reflex of a ghost-dance movement.

The dance or assembly house with roof of earth was known to the Washo, who call it *dayalimi;* but whether they built and used it, or had merely seen it in the west, is not clear.

11. Bone awl (mibi?), needle (bebitaʧt) and threads of sinew, buckskin, and vegetable fibers. 412 283
12. Paint mortar. 415

C. Baskets (singam). See Barrett (1917, 17-24) for a discussion of Washo basketry. The tight weave, decorated, coiled works are recognized as being among the most beautiful baskets ever made. Plate V, A illustrates some baskets. 285
1. Twined conical burden basket used with a buckskin or two ply twisted rope carrying strap.
   a. Large open weave (mamayt).
   b. Small open weave (washtanam).
2. Twined scoop-shaped trays.
   a. Coarse open work winnower and roaster (tugabul).
   b. Close weave (modal).
3. Large coarse open twined pinecone bowl (itmago).
4. Three rod foundation coiled.
   a. Large conical cooking basket (giuleu).
   b. Small mush bowl (itmahadas).
   c. Small shallow basket.
   d. Subglobular choke-mouth bowl (dʧgikup).
   e. Water bottle (possibly one rod foundation) with a pitch covering (kʧtip).
5. One rod foundation coiled.
   a. Close (singam).
   b. Ribbed (bayudate). [291]
6. Woman's hat ? [352]
7. Baby baskets. [412]
   a. New born infant type.
   b. Regular hooded flat type (bikus). [415]
8. Seed beater (tapuli tugabul). [226]
9. Spoon (itdamkut).
10. Fish trap.

D. Hunting and fishing gear. 44
1. Straight bows (balohat) of yew or pine wood. One variety was sinew backed. String of sinew (dideu) or fiber (dumbaysʧgi).
2. Arrows (mʧskisit) of rosewood, reed, and willow (himo).
3. Arrowpoint (ma?sate) made by sharpening the end of the shaft or an insert piece that fits into the end of the shaft or by tieing on a small obsidian (patsaga), chert, or other stone point with sinew. [237]
4. Three tail feathers (tsisuapo) were used on the arrow.
5. A quiver (itpatsu) of buckskin. [412]
6. A flint flaker (itbayuk) of an antler tip used with a buckskin pad.
7. Grooved arrowshaft smoother (mashoni) of abrasive sandstone or volcanic pumice. [283]
8. Fish harpoon (bayako) with wood shaft and detachable point tied to the shaft with fiber cordage. [227]

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ANTHROPOLOGICAL RECORDS

		Ta	El	Ed	Ha	To	Te	Pa	Wa	At	Ba	Tg	Wd	El	Ad
	1024. Rawhide	+	+	–	–	–	+	+	–	–	–	+	–	–	+
	1025. Wooden rim	+	+	–	–	–	+	+	–	–	–	+	–	–	+
	1026. Feathers attached	+	–	–	–	–	+	+	–	–	–	+	–	–	–
1027.	Armor	–	–	–	–	–	–	–	–	–	–	–	–	–	+
1028.	Club, stone headed (tŏkuimmu)	–	–	°	°	–	–	–	–	–	–	°	°	–	–
	1028a. Stone is bunkakia on end of thong	·	+	+	–	–	–	–	–	–	–	–	–	–	–
	1029. Plain rabbit club only	–	–	–	–	–	–	+	–	–	–	–	–	–	–
1031.	Sling (takui'wu'wagh) as toy (cf. 1860a)	+	+	+	+	+	+	+	+	+	+	–	–	+	–
	1031a. For war and hunt also	+	–	–	–	–	–	–	–	–	–	–	–	–	–

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BASKETRY

1032.	Baskets made by women only	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1032a. Fish traps made by men	·	+	–	–	–	+	+	+	+	+	+	+	+	+

Materials

1033.	Willow for coil foundation (tŏtsic'kwa)	·	+	+	+	+	–	+	+	+	+	+	+	+	–
1034.	Willow for twine foundation (tŏtwic'kwima)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1035.	Coil and twine weft of willow sapwood	+	+	+	+	+	+	+	+	+	°	+	+	+	+
1035a.	Tule	–	–	–	–	+	–	–	–	+	°	+	+	–	+
1039.	Inner willow bark brown	+	+	–	+	+	+	+	+	+	+	+	+	+	–
1039a.	Fern roots for dark brown	–	–	°	–	–	–	–	+	–	–	–	–	–	–
1040.	Pussywillow black	–	–	–	–	+	–	–	–	–	–	–	–	–	–
1040a.	Material buried to dye	·	·	·	°	+	+	–	+	+	°	+	+	–	–
1041.	Red feather quills	–	–	–	–	–	–	+	–	–	–	–	–	–	–
1042.	Yellow feather quills	–	–	–	–	–	–	+	–	–	–	–	–	–	–
1043.	Strands scraped through hole in cap	+	+	+	–	+	+	+	–	–	+	–	–	–	–
1044.	Applied decoration: black paint	–	–	–	–	–	+	–	–	–	+	–	–	–	–
	1045. Red paint	–	–	–	–	–	+	–	–	–	+	+	+	–	–
	1046. Yellow paint	–	–	–	–	–	+	–	–	–	+	+	–	–	–

Basket Weaving

1048b.	Wicker	·	–	–	–	–	–	–	–	–	–	–	–	–	–
1049.	Coiling	+	+	+	+	–	–	+	+	+	+	+	+	+	–
1051.	1 rod	+	+	+	°	–	–	+	+	+	+	+	+	+	–
1052.	2 rods	–	+	–	°	–	–	–	+	–	+	+	–	+	–
1053.	3 rods	–	+	+	°	–	–	+	+	–	+	–	–	–	–
1054.	2 large, 1 small rod	–	+	+	–	–	–	+	+	–	–	–	–	–	–
1055.	4 rods	–	–	–	–	–	–	–	+	–	–	–	–	–	–
1056.	Coiling (looking into basket) clockwise	+	+	–	–	–	–	+	+	+	+	+	+	+	–
1057.	Counterclockwise	–	+	+	+	–	–	–	+	+	+	+	+	+	–
	1057a. Split stitch	·	+	–	–	–	–	–	–	–	–	–	–	–	–
1058.	Awl worked from outside of basket	+	+	+	–	–	+	+	+	+	+	+	+	+	–
1059.	Twined weaves: plain 2-strand	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1060. Diagonal twine	–	–	–	–	–	–	–	–	–	–	–	–	–	+
	1061. 3-strand	–	–	–	–	–	–	–	–	–	–	–	–	–	+
	1062. Openwork	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1063. Closework	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1064.	Bead decoration, aboriginal	–	–	–	–	–	–	–	–	–	–	–	–	–	+
	1064a. Modern	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1066.	Feathers woven in	–	–	–	–	–	–	°	+	–	–	–	–	–	–

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Basket Forms

1067.	Twined seed beater (taika)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1068. Oval	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1070. Parallel warp	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	1070a. Willow rim	+	+	+	+	+	+	+	+	+	+	+	+	+	+

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CULTURE ELEM. DISTRIB.: XIV—STEWART: NORTHERN PAIUTE

		To	Kl	K2	Ku	To	Te	Pa	Wa	At	Se	Tg	Wd	Kl	Al
1071.	Twined winnowing basket (tiwahan)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1072.	Fan shaped, triangular	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1074.	Parallel warps	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1075.	Open twined (wata)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1076.	Close twined (tasme or tima)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1077.	Used also for parching	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1079a.	Angular tray (tasa)	+	+	+	–	–	–	–	–	–	–	–	+	–	–
1080.	Twined	+	+	+	–	–	–	–	–	–	–	–	+	–	–
1082.	Conical carrying basket (kurua)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1084.	Open twine	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1085.	Close twine	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1088.	Buckskin-covered bottom	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1089.	Pointed bottom	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1090.	Rod-and-bundle rim	–	+	+	+	+	+	+	+	+	+	+	+	+	+
1091.	Fishing tray (awakui)	+	+	+	+	–	+	+	+	+	+	+	+	+	+
1091a.	Bipointed, opening on side	·	·	+	–	–	–	–	–	–	–	–	+	–	–
1092.	Plain twine	+	+	+	+	–	+	+	+	+	+	+	+	+	+
1092a.	Mesh made	+	+	+	+	–	+	+	+	+	+	+	+	+	+
1093.	Twined hat (hotcoumi)	+	+	–	–	+	+	+	–	+	–	–	–	–	+
1094.	Hemispherical	+	+	–	–	+	+	+	–	+	–	–	–	–	+
1095.	Black design applied	+	+	–	–	–	–	–	–	–	–	–	–	–	+
1096.	Twined water jug (ose; cf. 866)	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1096a.	Coiled	–	–	–	–	–	–	–	–	–	–	–	+	–	–
1099.	Rounded bottom	+	+	+	–	–	–	–	–	+	+	–	+	–	–
1100.	Pointed bottom	–	–	–	+	+	+	+	+	+	+	+	+	+	–
1101.	Tapering spout	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1102.	Pitch on outside	–	+	+	+	+	+	+	+	+	+	+	+	+	–
1103.	Pitch on inside	+	+	–	–	+	–	–	–	–	+	–	+	–	–
1104.	Pitch on bottom	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1105.	Paint: red	+	+	+	+	+	+	+	+	–	+	–	+	–	–
1108.	Handle: horsehair	–	+	+	–	–	–	+	–	–	–	–	–	–	–
1108a.	Willow	–	+	+	+	–	–	+	–	+	+	+	+	+	–
1110.	Buckskin	+	+	+	–	–	–	+	–	+	–	–	+	+	–
1111.	Vegetable string	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1112.	Stopper: juniper bark	+	+	+	+	+	+	+	→	+	+	+	+	+	–
1113.	Grass, etc.	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1114.	Food bowl (taida)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1115.	Coiled	–	+	+	+	–	–	+	+	+	+	+	+	–	–
1116.	Twined	+	+	+	+	+	+	+	+	+	+	+	+	+	–
1117.	Pitch coated	+	–	–	–	–	–	–	–	–	+	–	+	+	–
1118.	Basket for boiling (epo)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1118a.	Coiled	·	+	+	+	–	+	+	+	+	+	–	+	–	+
1118b.	Twined	+	+	+	+	+	+	+	–	+	+	+	–	+	+
1119.	Ladle (tamkaam)	+	+	+	+	–	+	+	–	+	+	+	+	–	–
1120.	Twined	+	+	+	+	–	+	+	–	+	+	+	+	–	–
1121.	Coiled	+	+	+	+	–	–	–	–	+	+	+	+	–	–
1122.	With handle	+	+	+	+	–	+	+	–	+	+	+	+	–	–
1123.	Lids modern	+	–	+	+	+	+	+	+	+	+	+	+	+	–
1123a.	Lids aboriginal	+	+	–	–	–	–	–	–	–	–	–	–	–	–
1130.	Mending of basketry	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1131.	Bags (mare'e)	+	+	+	+	–	–	+	+	+	+	+	+	+	+
1131a.	Of hides	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1132.	Of twined sage bark	+	+	+	+	+	+	+	–	+	–	+	+	+	+
1133.	Of twined tule	–	+	–	+	+	–	+	–	+	+	+	+	+	+
1134.	Mat (ohaa)	+	+	+	+	–	–	+	–	+	+	+	+	+	+
1134a.	For door	–	+	+	+	–	–	+	–	+	+	+	+	+	+
1135.	Of twined sage bark	–	+	+	+	–	–	+	–	+	+	+	+	+	+
1136.	Of twined tule	+	+	–	+	–	–	+	–	+	+	+	+	+	+

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Washo NT20 ●
Achomawi NS5

CULTURE ELEM. DISTRIB.: XIV—STEWART: NORTHERN PAIUTE

	Ta	Kl	Kt	Kn	To	Ts	Pa	Wa	At	Sa	Ta	Wi	Kl	Af
CORDAGE (twisted)														
1181. Material: milkweed	-	-	-	-	-	-	-	-	-	-	+	-	-	-
1182. Nat (wasm)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1183. Dogbane or Apocynum (wihavi)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1184. Sinew	-	-	-	-	-	-	-	-	-	-	-	-	-	+
1184a. Artemisia (sagebrush)	+	+	+	+	+	-	+	+	+	-	+	+	+	+
1185. Beaskskin	-	+	+	+	+	+	+	+	+	+	+	+	+	+
1185a. Tule	-	-	-	+	+	-	+	+	+	-	+	+	-	+
1186. String: 2 ply	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1187. 3 ply	-	-	+	-	-	-	+	-	-	-	-	-	-	-
1188. Clockwise twist	-	+	+	+	+	+	+	+	+	+	+	+	+	+
1189. Counterclockwise twist	+	-	+	-	-	-	-	-	-	-	-	-	-	-
1190. No. of ply rope: 2	+	+	-	+	+	+	-	+	+	+	-	+	+	+
1190a. 3	-	-	+	-	-	+	+	-	-	-	+	-	-	-
1191. Braided rope of 3 strands	-	-	+	+	-	-	+	-	+	-	+	+	+	+
1192. Cordage maker: male	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1192a. Female	-	-	-	+	-	-	-	-	-	+	+	-	+	+
1193. Rope of withes	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1194. String rolled on thigh	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1195. POTTERY	-	-	-	-	-	-	-	-	-	-	-	-	-	-
BASKETS														
1228. Pack strap, skin, used by both sexes	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1229. Pack strap, fiber, used by both sexes	+	+	+	+	+	+	-	+	+	+	+	+	+	+
1230. Twisted rope: 2-ply	+	+	-	+	+	+	-	+	+	+	-	+	+	+
1230a. 3-ply	-	-	+	-	-	+	+	-	-	-	+	-	-	-
1231. Braided, 3-strand	-	-	+	+	-	-	+	-	+	-	+	+	+	+
1232. Pack strap across forehead	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1233. On top of basketry hat (kötsuwpa)	-	-	-	-	+	-	+	-	-	-	-	-	-	-
1234. On top of bark head pad	-	-	-	-	-	-	+	-	-	-	-	-	-	-
1235. Pack strap across shoulder, chest	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1236. Hand held under strap	+	+	+	+	+	-	+	+	+	+	+	+	+	+
1237. Carrying nets (hopinokwa wasm)	+	+	+	+	+	-	+	+	+	+	+	+	+	+
1238. Piece of rabbit net	-	+	-	+	+	-	+	-	+	+	+	+	-	+
1239. Hammock shaped, on back	+	+	+	+	-	+	+	+	+	+	+	+	-	+
1240. Bag (mare mokwa): deerskin	-	+	+	+	+	+	+	+	+	+	+	+	+	+
1240a. Sagebrush	-	+	+	+	+	-	-	-	+	-	+	+	+	+
1241. Both sexes use	-	+	+	+	+	+	+	+	+	+	+	+	+	+
1242. Conical basket (kurus)	+	+	+	+	+	+	+	+	+	+	+	+	+	+
CRADLES (tas kihopö)														
1245. Simple temporary basketry cradle	+	+	-	+	+	-	+	+	+	+	+	+	+	-
1246. Elaborate permanent basketry cradle	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1247. Oval outline	+	+	+	+	+	+	-	+	+	+	+	+	+	+
1248. Rectangular outline	-	-	-	-	-	-	+	-	-	-	-	-	-	-
1249. Hood rim	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1250. Twined horizontal rods	-	-	-	-	+	-	-	-	+	+	-	+	-	-
1251. Twined vertical rods	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1252. Horizontal reinforcing rod	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1253. Vertical reinforcing rod	-	-	-	-	+	-	-	-	+	+	+	+	-	-
1255. All beadskin covered	+	+	+	+	+	+	-	-	+	+	+	+	+	+
1257. Hood	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1258. Twined basketry	+	+	+	+	+	+	+	+	+	+	+	+	+	+
1259. Pendants attached	+	+	+	+	+	+	-	+	+	+	+	+	+	+
1260. Hood design indicates child's sex	+	+	+	+	+	+	+	+	+	+	+	-	+	+
1261. Boy: diagonal lines, parallel	+	+	+	+	+	+	+	+	+	+	+	-	+	+

NWA 283

NWA [323]

NWA 482

NWA ● 854 285 ●

[1.384]

N 285 [418] made for temporary use, especially to transport fish, and were often hurriedly made for an unexpected use, then thrown away once the food had arrived safely to camp. Sa: - (JM). Wa: + (Smith, notes).

W [285] 1039a. K2: JM did not know where "old-timers" got basketry material. Wa: Dark brown and black obtained from bracken-fern roots. These are W [305] buried before use.

1040a. Paviotso: "Shoots dyed black by burial in mud" (Curtis, 70). Ku: AL said willow was dyed brown or black just by burying in any ground near Fallon. Color depended on time material was left in ground. Sa, Tg: Informants said willow dyed black by leaving in hot mud.

Basket Weaving

It is interesting that the relative abundance of modern Northern Paiute weaves is just opposite to that of the basketry found in Lovelock Cave, near the center of the Paiute area. Wicker, N [174] denied being known by informants, was the most common type in the cave; coiled ware, considered a recent innovation by the Paiute and less made than twined ware, was second in total number of pieces found in the cave; twined ware, considered by informants as the only true Paiute ware and still much more frequently seen in Northern Paiute basketry collections, was anciently only about a third as common as coiled ware and a tenth as common as wicker.

N [172] 1048b. Lovelock Cave: 1115 pieces of wicker work were found (Loud, pls. 27-28, and p. 60). A small piece of wicker basketry which I obtained from Humboldt Cave was shown to all but one informant. All denied Paiute use of the technique.

1049. Paviotso: "All Paviotso baskets are made by the twining process, ..." (Curtis, 15:70). Ki: BA said, when the technique was discussed, that coil technique was used but he denied that any specific basket was coiled when questioned concerning the several types. The younger men thought coiling a Paiute practice. N [177 172] Coiling recent introduction (Kelly, 120).

1051-1055. Lovelock Cave: + (Loud, 65).

1052. Ku: - (AL).

1053. Ku: - (AL).

1056. Paviotso: "I observed a Paviotso woman proceeding from left to right, i.e., clockwise, in sewing a small, semiglobular coiled basket" (Lowie, 233).

1056-1057. Most of my informants were men and so probably did not know the intricacies of basketmaking; however, I tried to supplement their statements by asking the women. Ordinarily, all were unconscious of a fixed procedure and said individuals differed.

1057. Lovelock Cave: + (Loud, 66).

N [124] 1057a. Ki: A small piece of split-stitch coiling from the 1936 University excavation of Humboldt Cave near Lovelock was shown to informant, and the method of its manufacture was dem-

N 235 [124] onstrated. DG insisted the method was formerly employed at Pyramid Lake; however, I think it doubtful. His brother, K2, denied it.

N [72] 1059-1063. Lovelock Cave: + (Loud, 69).

1064. Bead work only in recent times.

1064a. Paviotso: Curtis shows 9 modern beaded baskets on copy of photograph opposite page 76.

W [285] N [72] 1066. Wa: Feather baskets made for Indian doctor; few made. Lovelock Cave: + (Loud, 68).

Basket Forms

N 235 415 1075. Paviotso: "Trays (tsamön'ö, ya'ta')" open and closed twine (Lowie, 234, and fig. 19,a).

1082. Carrying baskets had different names according to size and use. Some were: tsata, kurus, idïwa, kawono.

N [227] 1091a. Paviotso: Curtis shows a bipointed "Nixon" type fish basket on photograph opposite page 74. K1: Jane Holbrook, 75, Paiute at Nixon, was commissioned by someone to make an old-time fish trap. It was still in her possession. Made of slightly whittled willows, it

had a coarse open-twined weave. As it was closed at both ends, it had an oblong shape, 3 feet long with a diameter of 1½ feet. Minnows were supposed to enter the trap by way of a hole, 2 inches square on one side. (See fig.)

N [291] 1093. Paviotso: Twined hats (Lowie, 233, 237, fig. 17). Used small basketry hat (Curtis, 70). Owens Valley: Used basketry hat for protection against pitch and tumpline (Steward, 241). K2: "Indians near Pyramid Lake had no hats. The ones near Suzanville did" (DM). See note 1406, for use.

1096. (Same items as 868) Paviotso: "Jugs or bottles are twined and pitched, and are conical in .... lower half, and bulging to a hemispherical shape truncated by the neck in the upper portion"; bases are pointed, rounded, flat, and in some cases dented in the center (Lowie, 233-237, fig. 20,a). Wd: - (SC). Steward, 273, calls this "water olla."

1099. To, Tö: In old days Paiute made only pointed bottoms, round bottoms since white people's advent.

1101.

Baskets of Reid collection; photo by Robert H. Heizer.

[p.434(A)]